THE PASSION OF OUR LORD

According to St. Matthew

set to music by

JOHANN SEBASTIAN BACH

ALL SAINTS' ANGLICAN CATHEDRAL

Edmonton, Alberta

THURSDAY, APRIL 7, 1966

FRIDAY, APRIL 8, 1966

During the Interval a collection will be taken for the Cathedral Organ Fund

THE ST. MATTHEW PASSION

For centuries during Holy Week the story of the Passion of our Lord has been recited or sung in semi-dramatic form in most of the Christian churches. Towards the end of the 17th century an important development took place in Germany. The reflective element is introduced in the form of prologues and epilogues, and the significance of each event in the narrative is emphasized by means of recitatives, arias, and chorales (or hymns). Such commentaries serve both to impress the meaning of the story on the mind and heart of the believer, and to express the devout feelings which he shares.

The reflective commentaries are given sometimes to solo voices (Recitatives, Arias and Duets) and sometimes to the chorus, (Chorales and Choruses). The chorus is thus at one moment participating in the drama and at another is giving voice to a meditation upon it. It will be noted that in certain general features the structure of the work is not unlike that of Greek Tragedy.

In accordance with established tradition Bach gave the words of the Evangelist (Matthew 26 and 27) to a tenor and those of Jesus to a bass voice; a special characteristic of this particular "Passion" is the accompaniment of the words of Jesus by strings. The chorus (or one of the choruses, for strictly speaking there are two), always takes the part of a number of speakers—The Disciples, the Priests and Scribes, the People, etc.

To assist the listener in making the essential differentiation between the drama proper and the reflective passages, the latter have been printed in italics. Owing to limitations of space, the Scriptural narrative has not been printed in full.

PART I

PROLOGUE

Double Chorus

Come, ye daughters, share my mourning;
See Him! Whom? The Bridegroom Christ.
See Him! How? A spotless Lamb.
See it! What? His patient love.
Look! Look Where? On our offence.
Look on Him. For love of us,
He Himself His Cross is bearing.

Chorale (sung at the same time as the above).

O Lamb of God most holy,
Who on the Cross didst languish;
O Saviour, meek and lowly,
Who suffered bitter anguish;
The sins of man Thou bearest,
Our every grief Thou sharest.
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION

Recit.—Tenor and Bass

When Jesus had finished all these sayings . . .

Chorale

O blessed Jesu, how hast Thou offended,
That now on Thee such judgment has descended?
Of what misdeed hast thou to make confession?
Of what transgression?

THE RULERS CONSPIRE AGAINST CHRIST

Recit.—Tenor and Bass

Then assembled together the chief priests . . . .

Double Chorus

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY

Recit.

Now when Jesus was in Bethany . . .

Chorus

To what purpose is this waste? For this ointment might have been sold for much, and given to the poor.

Recit.—Tenor and Bass.

When Jesus understood it . . .

Recit.—Contralto

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy Head may pour.

Aria—Contralto

Grief for sin,
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy!

THE TREASON OF JUDAS

Recit.—Tenor and Bass

Then one of the twelve, called Judas Iscariot . . .

Aria—Soprano

Break in grief, Thou loving heart;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER

Recit.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him:

Chorus

Where wilt Thou that we prepare for Thee to eat the Passover?

Recit.—Tenor and Bass

And He said, Go into the city to such a man . . .

Chorus

Lord, is it I?

Chorale

'Tis I, whose sin now binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST

Recit.—Tenor and Bass

And he answered and said. He that dippeth his hand with Me in the dish . . . .

Recit.—Soprano

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift!
He leaves us for our souls' refreshment,
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

Aria—Soprano

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES

Recit.—Tenor and Bass

And when they had sung an hymn . . . .

Chorale

Receive me, my Redeemer,
My Shepherd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST

Recit.—Tenor and Bass

Peter answered, and said unto Him . . .

THE AGONY IN THE GARDEN

Recit.—Tenor and Bass

Then cometh Jesus with them unto a place called Gethsemane . . . .

Recit.—Tenor and Chorale

O grief! that bows the Saviour's troubled heart!
His spirit faints, His sorrow veils His face!
(My Saviour, why must all his ill be-fall Thee?)
He to the judgment-hall is brought,
There is no help, no comfort near.
(My sin, alas! from highest Heav'n did call Thee.)
The powers of darkness now assail Him,
His chosen friends will soon forsake Him.
(God took the debt from me, who should have paid it;
On Thee He laid it.)
Ah! if my love Thy stay could be,
If I could weigh Thy grief, and share it,
Could make it less, or help to bear it,
How gladly, how gladly would I watch with Thee!

Aria—Tenor

I would beside my Lord be watching,
By His Cross
I am saved from sin and loss;
His sorrows win my soul its ransom.

Chorus

And so our sin will fall asleep.
The griefs that He for us endureth,
How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN

Recit.—Tenor and Bass

And he went a little farther, and fell on His face, and prayed, saying, "O My Father, if it be possible, let this cup pass from Me; yet not as I will, but as Thou wilt." . . . .

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation.
The love of God toward man commendeth.
He now will drink the Cup

Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

Recit.—Tenor and Bass

And he cometh unto the disciples . . . .

Chorale

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpest e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST

Recit.—Tenor and Bass

And He came and found them asleep again . . . .

CHRIST IS BOUND AND LED INTO THE CITY

Duet and Chorus—Soprano and Contralto

Behold, my Saviour now is taken,
(Loose Him! leave Him! bind Him not!)
Moon and stars
Have for grief the night forsaken,
Since my Saviour now is taken.
They lead Him hence; with cords they bind Him!
Have lightnings and thunders their fury forgotten?
Then open, O fathomless pit, all thy terrors!
Destroy them, o'erwhelm them, devour them, consume them
With tumult of rage,
The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST

Recit.—Tenor and Bass

And behold, one of them which were with Jesus . . . .

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND

Chorale

O man thy grievous sin bemoan,
For which Christ left His Father's throne,
From highest heaven descending.
Of Virgin pure and undefiled,
He here was born, our Saviour mild,
For sin to make atonement.
The dead He raised to life again,
The sick He freed from grief and pain,
Until the time appointed,
That He for us should give His Blood,
Should bear our sins' o'erwhelming load,
The shameful Cross enduring.

INTERVAL

PART II

PROLOGUE

THE DAUGHTER OF ZION SEEKS THE SAVIOUR

Aria—Contralto and Chorus

Ah! now is my Saviour gone.
(Whither is thy beloved gone,
O thou fairest among women?)
Whither went He? I would follow.
(Whither has thy friend gone aside?)
Ah! my Lamb the slayers hold Thee,
Where now is my Saviour gone?
(For we would go with thee to seek Him.)
Ah! how shall I find an answer
To assure my anxious soul?
Ah! where is my Saviour gone?

IN THE COURT OF CAIAPHAS

Recit.—Tenor

And they that had laid hold on Jesus . . . .

CHRIST'S SILENCE BEFORE CAIAPHAS

Recit.—Tenor and Contralto

Yea, though many false witnesses came . . . .

Recit.—Tenor

He holds His peace, though men accuse Him falsely
That thereby He may show us how deep compassion works within Him
To bear our sorrows in His heart.
So we, when call'd to suffer wrong,
Should strive to be like Him,
And in affliction hold our peace.

Recit.—Tenor and Bass

And the high priest answered, and said unto Him . . .

Double Chorus

He worthy is of death.

Recit.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying:

Double Chorus

Now tell us, Thou Christ, who is he that smote Thee?

Chorale

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression,
As we and all our children know.

PETER'S DENIAL

Recit.—Tenor, Soprano and Bass

Now Peter was sitting without in the court . . . .

Chorus

Surely thou also art one of them, for thy speech betrayeth thee.

Recit.

Then began he to curse and to swear, I know not the man . . . .

Aria—Contralto

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

Chorale

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory.
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS

Recit.—Tenor, Bass and Chorus

Now when the morning was come . . . .

Recit.—Tenor and Bass

And he cast down the pieces of silver . . . .

Aria—Bass

Give, O give me back my Lord,
See the silver, price of blood
At your feet in horror poured
By the lost betrayer.

BEFORE PILATE

Recit.—Tenor and Bass

Jesus stood before the governor . . . .

Chorale

(in which the audience is requested to join)

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS

Recit.—Tenor, Soprano, Bass

Now at that feast the governor was wont to release unto the people a prisoner . . . .

Double Chorus

Let Him be crucified

Recit.—Tenor and Bass

And the governor said, Why, what evil hath He done?

Recit.—Soprano

To all men Jesus good hath done:
The blind man hath He given sight,
The lame man made to walk.
He told us of His Father's Word,
He cast the devils forth,
The mourners hath He comforted;
In Him a friend the sinner found.
Save good, my Jesus nought hath done.

Aria—Soprano

For love my Saviour now is dying,
Of sin and guilt He knoweth nought.
So eternal desolation
And the sinner's righteous doom
Shall not rest upon my spirit.

Recit.—Tenor and Chorus

But they cried out the more, saying, Let Him be crucified.
When Pilate therefore saw that he prevailed nothing . . . .

Chorus

His blood be on us and on our children.

THE SCOURGING

Recit. Tenor

Then released he Barabbas unto them . . . .

Recit.—Contralto

O gracious God!
Behold, the Saviour standeth bound.
They scourge Him now, and smite and wound Him!
Tormentors, stay your hands!
Are not your hearts with pity moved
To see such anguish meekly borne?
Ah, no! your hearts are hard,
And must be like the rock itself,
Nay, more unyielding still.
Have pity! stay your hands!

THE CROWNING WITH THORNS

Recit.—Tenor

Then the soldiers of the governor took Jesus into the common hall . . . .

Double Chorus

Hail, King of the Jews!

Chorale

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:

Beneath Thy cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS

Recit.—Tenor

And after that they had mocked Him . . . .

THE CRUCIFIXION

Recit.—Tenor

And when they were come unto a place called Golgotha . . . .

Double Chorus and Recit.

Thou that destroyest the temple of God, and buildest it in three days, save Thyself: If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself he cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God: let Him deliver Him now if He will have Him; for He hath said, I am the Son of God.

Recit.—Tenor

The thieves also which were crucified with Him, cast the same in His teeth.

Recit.—Contralto

Ah, Golgotha! Unhappy Golgotha!
The Lord of Glory here 'mid shame and scorn must perish;
The blessed Saviour of the world
Upon th' accursed Tree now hangs;
The Lord who heaven and earth created.
Of life and light is now bereft;
The Sinless here as Sinner dieth.
Ah, how this grief doth pierce my soul!
Ah, Golgotha! Unhappy Golgotha!

Contralto Aria and Chorus

See the Saviour's outstretched Hands!
He would draw us to Himself.
Come! come! (Come where?)
In Jesu's bosom
Seek redemption, seek ye mercy,
Seek them! in Jesu's bosom.
Live ye, die ye, rest ye here,
Ye whom sin and guilt oppress,
Rest ye! in Jesu's bosom.

THE DEATH OF CHRIST

Recit.—Tenor, Bass and Chorus

Now from the sixth hour there was darkness over all the land unto the ninth hour . . . .

Chorale

Be near me, Lord when dying,
O part not Thou from me!
And to my succour flying,
Come, Lord, and set me free!
And when my heart must languish
In death's last awful throe,
Release me from mine anguish,
By thine own pain and woe.

AFTER THE CRUCIFIXION

Recit.—Tenor

And behold, the veil of the temple was rent in twain . . . .

Chorus

Truly this was the Son of God . . . .

AT THE DESCENT FROM THE CROSS

Recit.—Bass

At evening, hour of calm and peace,
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy Burden!

THE BURIAL

Recit.—Tenor and Double Chorus

And Joseph took the body . . . .

Recit.—Soprano, Contralto, Tenor, Bass and Chorus

And now the Lord to rest is laid,
Lord Jesu, fare Thee well.

His task is o'er; for all our sin He hath atoned.
O blest and holy Body,
See, with repentant tears we would bedew it,
Which our offence to such a death has brought.
While life shall last, O let Thy sufferings claim our love,
Since Thou for man salvation sure hast wrought.

Double Chorus

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, O Saviour dear.
Lie Thou softly, softly here.
Rest Thy worn and bruised Body.
At Thy grave, O Jesu blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace,
Sleep Thou in the Father's breast.

THE END

UNIVERSITY SINGERS
and
REPRESENTATIVES OF ALL SAINTS' CATHEDRAL CHOIR

CHORUS I

Sopranos

Mina Abbot
Mary Allen
Anne Altmann
Jane Anderson
Sonja Bernhardson
Lucille Berry
Mardie Bodie
Marjorie Daniels
Donna Gail Feldberg
Shirley Fisher
Elvera Frame
Phyllis Harris
Joan Lampitt
Joan Manuel
Marjorie McLeod
Alice Mix
Edna Nazar
Ruth New
Shirley Stone
Mavis Thompson
Lillian Whittier
Doreen Youngs

Altos

Jenell Bodie
Jacqueline Charlesworth
Erina Clegg
Anne Groenendyk
Beverley Iwaasa
Margaret Inkpen
Helen Lampit
Grace Lott
Shauna Murray
Helen Njaa
Evelyn Norman
Geneva Smith
Maida Van Kirk
Grace Wagter
Jean Wilkinson

Tenors

Edwin Daniels
James Malcolm
John New
Edward Sugden
Ernest Towend

Baritones

Harold Cuts
Orval Doney
Thurston Harrison
Allan Jones
Christopher Massey
Thomas Nelson
Ole Olson
David Paling
Archie Stone
Garth Worthington

CHORUS II

Sopranos

Patricia Asplund
Jean Beaton
Truus Dykstra
Margaret Foster
Marlene Hayes
Louise Jensen
Evelyn Kemp
Lillian Kneller
Renata von Koenigsloew
Betty Lou McCord
Madge McCready
Jean McLeod
Elizabeth Pasieka
Vivian Phillips
Olie Rudyk
Judy Sibbald
Sylvia Stoneham
Viola Wallbank

Altos

Carol Christensen
Willy Dykstra
Shirley Gillis
Joyce Hendrickson
Sharon Lang
Mona Langner
Cecilia Lotocki
Mildred McFadzean
Elfleda Morgan
Jean Rawlinson
Sheila Stangier
Hedi Thiessen
Lillian Upright
Dorothy de Laroque

Tenors

Alan Bulmer
Donald Bodie
Brian Haliburton
James Mann
James New
Jules Tuba

Basses

Cor Labots
Garry Meek
Charles Norman
Gerhard Schaeffer
Phillip Upright
Bruce Walker
Edmond de Laroque
Archie Stone
James Whittle

THE UNIVERSITY OF ALBERTA

Department of Music

BACHELOR OF MUSIC CHOIR

Sopranos

Lorraine Ambrose
Evelyn Robinson
Judith Short
Marilyn Simonson
Anne-Marie Swanson
Sherry Belcourt
Joan Bosmans
Trudie Lee
Elizabeth Lesoway
Tess Thornton
Lois Upright
Mary Wengryniuk

Altos

Hazel Dalton
Barbara Fraser
Marjorie Montjoy
Lois Samis
Patricia Walusko
Linda Zwicker
Margaret Jamison
Rhoda Lilge
Judith Malcolm
Kathy Paton
Lorraine Rachinski
Margaret Welter

Tenors

Donald Fisher
Paul Gagnon
Dennis Zomerschoe
David Cruickshank
Martin Molzan
Broderyck Olson
Hugh Stacey

Basses

Brian Harris
John Lewis
Michael Massey
Kenneth Murdoch
Jerry Ozipko
David Sagert
David Smith
Archie Stone
James Whittle
George Adams
Morris Alton
Reinhard Berg
Wesley Cummings
Gerald Inman
Ernest Kassian
Colin Miles
Troy Reid

SOLOISTS

JESUS—Robert Publow

Judas, Peter, Second Priest ..... Garth Worthington

Second Maid ..... Sonya Bernhardson

Pilate ..... Paul Bourret

EVANGELIST—Robert Glover

First Priest ..... Edwin Daniels

High Priest ..... Thomas Nelson

First Maid, Pilate's Wife ... Donna Gail Feldberg

SOPRANOS — Ellen Wetherill
Carmen Tellier

CONTRALTO — June Hunt

TENOR — Arthur Querrengesser

BASS — Ronald Nelsen

HARPSICHORD — Sandra Munn

ORGAN — Hugh H. Bancroft

CONDUCTOR — Richard S. Eaton

THE UNIVERSITY CHAMBER ORCHESTRA

ORCHESTRA I

Violins

Thomas Rolston
Yoko Oike
Victoria Wynnychuk

Ernest Kassian
Jerry Ozipko
Mary Anderson

Viola

Colin Miles
Martin Molzan

Cello

Claude Kenneson
—Continuo cellist
Lois Upright
Dennis Lazarowich
Kenneth Murdock

Double Bass

Patricia Brine

Flute

Harlan Green
Joan Pecover

Oboe

Luigi Cappella

Bassoon

Lois Samis

ORCHESTRA II

Violins

Marlon Wolfe
Broderyck Olson
Elaine Spacinsky

James Montalbetti
Heilwig von Koenigsloew
Tess Thornton
Les Walker

Viola

G. T. Lindskoog
Max Superstein

Cello

Michael Massey
Barbara Fraser

Double Bass

George Adams

Flute

J. A. Bergman
Dennis Zomerschoe

Oboe

Gerry Van der Linden

Bassoon

John Lewis